

THE MUSICAL TIMES

AND

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FOR THE MUSIC CONTAINED IN THE NUMBERS
SEE PAGE 218.

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THE MUSICAL TIMES, And Singing Class Circular.

With which is incorporated "THE MUSICAL REVIEW,"
AUGUST 1st, 1853.

MENDELSSOHN'S "ST. PAUL."

Contributed by G. A. MACFARREN.

(Continued from page 214.)

No. 2.—This and the following piece constitute what may be considered a kind of prologue to the work, analogous, more or less, to the invocation to the muse with which Milton opens his "Paradise Lost," according to the manner of many, if not most of the extensive poetical works of ancient and modern times. The subject of these two pieces comprises the acknowledgment of the greatness of the Creator, the petition that he will give strength to his people to contend with their enemies and to preach his word, and the thanksoffering for his bountiful protection. The texts here brought together allude directly to the Apostle and his divine mission, the progress of which forms the action of the Oratorio; and they are also, perhaps indirectly, applicable to the composer, whose sacred province as an artist is, by clothing truth in beauty, by refining doctrine into poetry, to carry on the great work of the first teachers, quickening our knowledge into feeling, idealizing our sense of good with the sentiment of loveliness, and thus to stimulate through the subtle agency of our imagination such innermost emotions as are intangible alike by fact and argument.

This being the purport of the words, the music is harmoniously also of a didactic character, dignified and earnest, but not solemn—bright, broad, energetic, and simple. The introductory bars of symphony and the opening vocal phrase, "Lord! thou alone art God," which is continuous of them, have a noble majesty that finely embodies the exultant feeling expressed in the exclamation. The stately motion of the accompaniment is arrested for the clearer enunciation of the words "And thine are the Heavens, the Earth, and mighty Waters," which are thus given with true grandeur of effect to which the masterly transition into D that marks the first repetition of the sentence with a brightness that seems unsurpassable, eminently conduces. The fugal treatment of the passage on the words, "The heathens furiously rage against thee," is no less pertinent to their expression than is the agitated character of the accompaniment, the restless motion of which is maintained with admirable continuity, but without any approach to monotony. This troubled character is preserved by the further continuance of the same figure of accompaniment, while the sustained pianissimo of

the voices replaces the feeling of complaint with that of supplication when the Almighty is invoked to look upon the prevailing power of our foes, and to give his servants strength to extend his word. Here, the opening subject is with great propriety resumed; and then, a very condensed recapitulation of the principal ideas of the movement forms a powerful Coda that closes in vigorous grandeur with the simple enunciation of the words comprised in the prayer.

It is here to remark upon the careful husbandry of his orchestral resources that especially characterises the instrumentation of Mendelssohn. In the present Chorus we have an example, of which the Oratorio furnishes many, of how his power lies in the strength of his ideas rather than in the noise of his instrumentation, and by his sparing employment of these means he almost infinitely redoubles their effect whenever he takes advantage of them, and at the same time gives a variety of color to the entire work which wondrously enhances its interest.

No. 3.—The calm, reposeful, gentle sense of gratitude is beautifully rendered in the simple character of the Choral "To God on high," as it is here presented, in harmony of plain counterpoint, and without even the ornament of the very customary interludes between the strains. The melody of this Choral is one of the most modern in its phraseology, and certainly one of the most sympathetic of all these primitive offerings of our art to the service of the Reformed Church, and its popularity may be inferred from Bach having harmonized it in no less than four different ways in his countless collection of Lutheran Hymns, which indicates that it is in such very frequent requisition, as not only gives opportunity for the employment of these several renderings, but exacts this various treatment as the necessary means of varying its effect.

It is rather the province of the schoolmaster than of the critic to enter upon the discussion of points of grammar, and I shall therefore, throughout these remarks, esteem myself happily exempt from any such disquisition—for which, in fact, except as a medium of eulogy, the present work presents the rarest opportunities. To vindicate the candour of my else unqualified admiration, I owe it to myself, and still more to my subject, to avow that in the technical treatment of some of these pieces of plain harmony there occur some progressions, the irregularity of which only eludes observation under cover of the general effect, the absorbing interest of which incapacitates us from regarding minutenesses of detail that might contribute to what they cannot destroy. I speak with diffidence, not in ostentation, and, having said, believe I have discharged a duty for which I shall gain no more thanks than credit. There needs not to proceed tediously into particulars, avoiding which I shall leave the exceptional passages still

open to the admiration of those who are insensitive to their impropriety, whereby I shall escape the art-evil of checking the impulse to find beauty and to acknowledge it, while this general declaration will, to those who share my scruples, justify the expressions of delight that the examination of this noble work of genius cannot fail ceaselessly to induce.

The transition into F sharp minor that marks Mendelssohn's treatment of the fifth strain of this Choral is very striking, and the effect of the whole is beautifully appropriate.

No. 4.—Thus doubly prefaced,—by the Overture which, we may suppose, epitomises the subject of the entire work, and by the two first vocal pieces, which invoke Heaven for the blessing of “strength and joyfulness” to qualify the artist for his sacred task,—thus doubly prefaced, the action of the Oratorio commences.

In the selection and arrangement of the text, the composer has chosen to precede the entry of his principal character by such a representation of the times in which he appeared, and the circumstances by which his appearance was surrounded, as prepares us at once to appreciate the importance of St. Paul's mission and the transition his character undergoes when the oppressor of Christians becomes the apostle of Christianity. Accordingly, the incidents of the arraignment and martyrdom of St. Stephen are presented at such very considerable length as alone could do justice to their powerful interest, and thus is shown the enthusiastic zeal of the first teachers and the fanatical violence of those who opposed them.

In the present piece is related the unanimity of the believers, the faith and power of Stephen who works wonders amongst them, the inability of the Scribes to resist the influence of his wisdom, their suborning of men to speak against him, the declaration of these that they heard his blasphemy, and the activity of the Synagogue to excite the people and the elders, who seize him and drag him before the Council.

The narrative portion of this is rendered in a Recitative for soprano solo, an episode in which is the short Duet for two basses personating the false Witnesses, that graphically distinguishes the dramatic or personal words of the text from the narrative,—that which is done or said from that which is related.

Brief as is the Duet, the peculiar character of this carefully-considered fragment (expressed in the responsive phrases of the voices, and in the points of imitation carried through the ceaseless motion of the murmuring accompaniment, singularly colored by the orchestral distribution, which lies entirely between the viola, two violoncellos, and the double bass supported by the organ pedals,) this peculiar character embodies a deep, though, perhaps therefore, not very obvious meaning, to penetrate which is quite worth the

pains of an examination. Let us suppose, then, in the plausible phraseology in which the words of the Witnesses are conveyed, and in the reiterated corroboration by each of the testimony of the other, the most sedulous endeavour to justify by persuasion and to vindicate by asseveration the charge preferred, while the falsehood and the consequent cautious inconfidence of the speakers is indicated in the suppressed perturbation that forms an undercurrent of the whole. These men are not of the People, crying, under the misdirection of fanaticism, for what they believe to be justice upon a blasphemer, but they are the suborned Witnesses of the Synagogue, hired to inflame with their purposed perjury the fury of the multitude, conscious of their hollowness, and careful to conceal their falsehood and their shame in it. Such is, to me, the reading of the text embodied in the music.

The short Duet leaves off, (closes, one cannot say, since what succeeds is still continuous,) the Duet leaves off with a dominant cadence, and an abrupt transition introduces the resumption of the Recitative. The new tonality, the hurried movement, and the addition to the score of the acute instruments, induce a contrast of color that forcibly illustrates the situation. We pass from the Witnesses to their employers, from their plausibility to the wrath that engages this as its insidious and certain engine.

We are now led to the next Chorus, of which both words and music of this number are introductory.

No. 5.—Here we have the accusation of Stephen embodied in a Chorus of the People of Jerusalem. This comprises alternate declarations to the Council and addresses to the prisoner, the unanimous rendering of the former of which presents well the vehement earnestness of the excited multitude, as does the fugal treatment of the latter their impatience each to have a voice in the taunts to which he is submitted,—each to be foremost in charging him personally with the outrage for which they demand vengeance. The dramatic power thus displayed could not be exceeded, and the technical treatment of the scene equals the poetical purpose with which it is conceived.

The fierceness of the infuriate crowd, who, rushing tumultuously, without regard of place or person, into the judgment hall, eagerly denounce their intended victim as a blasphemer against Moses and against God,—their charge to him, “Did we not enjoin and straightly command you that you should not teach in the name you follow? and lo! you have filled Jerusalem with these unlawful doctrines,”—and their turning wildly again with their first appeal to the Council, this is depicted with a living truthfulness that brings the raging multitude in actual existence before us, and makes us know and feel how

terrible is the power of the bad passions of man, and how dreadful an engine are they to set in action. Thus much is comprised in what we may esteem the First Part or division of the movement; and the malignant scorn with which Stephen is still regarded when the voices cease—and the looks of hatred cast upon him are even more redundant of vengeance than the limited words—is not less powerfully presented in the few threatening bars of symphony with their entirely unique and most poignant instrumentation.

Less irritated, and therefore much more dignified in character, is the episode for male voices in which the accusation against Stephen is directly preferred. A transient modulation into C at the words "destroy all these our holy places," is one of the brightest points in the whole Chorus, and one that derives from its great simplicity a power to which nobody can be insensible.

The multitude is not to be restrained. With violent agitation, aggravated by its temporary suppression, the mass of the People resume their original cry of denunciation, and the dramatic and the musical effect of this recurrence of the chief theme of the movement are both heightened by the addition of a florid counterpoint of semi-quavers against the Subject that is admirably sustained. The resumption of the episodic idea, now distributed among the full chorus, and supported by the agitated accompaniment of the string instruments, forms a climax to the close of the movement that seems to raise this grand point of culmination still higher and higher as it approaches it, and then, the repetition of the very individual bars for the orchestra that seem, in their tone of exultant derision, to anticipate the tortures with which the martyr is menaced, this very powerful conception is concluded.

No. 6.—A few bars of Recitative for soprano, resuming the narrative, tell how they look upon his face and it is like the face of an angel (an expression most gracefully rendered in the music), and how the High Priest demands if these charges be true, his words being separated from the more indifferent tone of relation in the third person by an impressive change of key, and by a slower and consequently more impressive enunciation.

Stephen's defence is rendered in a grand declamatory Recitative for tenor, that, as a piece of musical eloquence, is scarcely to be reached by the highest eulogium with which enthusiastic admiration could attempt to do it justice. Commencing with the majestic calmness that is inspired by conscious right and complete mastery of the subject upon which he is to discourse, the orator gradually rises with the development of his theme in warmth of expression and energy of delivery, until the flood of his speech would seem to have accumulated such intensity of power as must bear down all before it. One cannot too

much admire the consummate art wherewith this is embodied, but, the more must one admire, the less can one define. The felicitous artifice of the frequent repetition, at irregular periods, of the two bars of symphony that introduce the character of Stephen, each repetition being successively in a higher and higher key—thus much admits of description—all else of the forcible treatment of this impressive scene must be left to the appreciation of the hearer.

The multitude, awed by the fervid eloquence of their purposed victim, and feeling the growing influence of his words, become impatient of a power that may be withdrawn but cannot be resisted. In low mutterings, that bespeak how much less is their can than their will to oppose him, they interrupt what they are unable to answer with murmurs of "Take him away!" Then, gaining assurance from the sound of their own voices, and mutual encouragement from the coward's panoply, the knowledge of physical superiority, they break forth in a fierce exclamation of a life-thirsty fanaticism, "He shall perish!"

Passing direct from the harmony of E flat to the second inversion of D, the first employment of this major tonic, the single voice of Stephen is introduced with an effect of beautiful, of glorious radiance, that, to say the least—and words could say no more—realises the idea his language conveys when he declares, "Lo! I see the heavens open, and the Son of Man sitting at the right hand of God."

How far the immediate dispersion of the visionary brightness may be more or less true to the situation, or more or less necessary as a means of art to certify its brilliancy, and how far the whole musical idea may be more or less analogous to that which first introduces Anna and Ottavio in the *setest* in *Don Giovanni*, I leave for the speculation of those whose delight in present beauty is sufficiently temperate to allow them to turn from its contemplation to theorise upon its source;—for me, I am content to admire and to acknowledge.

To be continued.

CHURCH ORGANISTS.

WE have frequently felt it our duty, as one of the representatives of the musical profession, to request the attention of the public, and particularly of those officers in the church who have any control over it musical service, to the inadequate remuneration of Church Organists. This fact of course is productive of many of the evils complained of by the more intelligent members of our metropolitan congregations. Why the Organist (who must have received, if he be moderately qualified for his situation, at least an average general as well as musical education) should be the only officer of the church who is so poorly paid, we have never been able to understand. The beadle, in all the "pride and pomp" of gold lace, rejoices in a salary of some sixty pounds a year, and doubtless

would fain prefer his "perquisites" to an even sixty more: his duties are far from laborious, and only occasional: his education is not required to be of the very highest class, nor will the manner in which his important trusts are fulfilled always bear the strictest scrutiny—yet how superior his parochial stipend to that of the organist! We can divine no reason for this inequality of remuneration. Is the conductor of the musical part of public worship a less responsible officer than he of the gold lace and active cane? If not, why is his office neglected? Why his exertions, if noticed at all, only noticed to be criticised or contemned? Is he not the target in this respect of almost every young lady who can play "the scales"? Then is it not surprising that a musician can be found to undertake and patiently bear these weighty duties, this contumely, this open and loose criticism, for the sum of twenty pounds a year? Yet of this kind we hear of frequent instances. But then the question arrives, Are the duties properly performed? We have no hesitation in answering in the negative. And this is the secret of the constant complaints, not only by the clergy, but by the authorities generally, of the inefficiency and unsuitableness of our musical church services. Let uneducated men ascend the pulpits of our churches, will their teaching be listened to—will their ministry be received with favor, or be crowned with success? It is an impossible supposition: surely the argument will apply, though in a less degree, to him who conducts the musical service. We have no wish to exaggerate the importance of the duties of the Organist's office: let him be but fairly remunerated, and also feel that he has the power to do as he thinks best in the office to which he is appointed, and we will answer not only for the improved performance of the service, but of the condition of choirs generally.

Our attention has been directed to this subject by an advertisement in the *Times*, a copy of which, with merely the omission of the name and locality of the church, we here subjoin:—

TO ORGANISTS.—WANTED immediately, an ORGANIST for Church. Salary £20. Attendance will be required three times on Sunday, and on Thursday evenings. Apply by post, pre-paid, to Rev. —. Copies of testimonials must be sent with the application.

Now we should be glad to learn what kind of Organist can be found to undertake the duties here set forth for the sum of twenty pounds a year. To fulfil such an appointment, a professional man must frequently on the week-day evening sacrifice an engagement which would bring him in three times the amount proposed to be paid for the whole week: he must consent to abandon all rest and relaxation, and that on the only day that he is entitled to expect it; in fact, deliver himself up into the hands of the parochial authorities to be lectured, reproved, advised, and taught for the pittance that a pew opener is placed in a more independent situation for. No professional musician will of course accept the appointment: then, as a matter of course, it falls into the hands of the inexperienced and unqualified amateur. The service is slovenly performed—irregularity of attendance and uncertainty of finger and foot are the consequences; and hence the little respect paid to the calling of the Church Organist.

In reference to the advertisement above quoted, on making inquiry in the neighbourhood of the church for which the Organist (or rather the person to play the organ) is required, we find that within a very

short distance of it, an Organist (a lady) receives £40. a year: this sum, although not adequate, is a great improvement upon that offered in the announcement upon which we have commented; the reason for the difference in the salaries of the Organists of the neighbouring churches does not plainly exhibit itself.

As a general observation we may state, that no class of professional musicians is so badly paid, and so constantly ill-treated, as that to which the Church Organists belong.

VERNON.

TO CORRESPONDENTS.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

Advertisers are referred to our new terms, on 1st page—on the Total Repeal of the Duty.

J. B. (Dublin).—We must decline to chronicle the number of encores demanded at a concert. We know it has been too much considered the criterion of success, but we have generally found it to result from the defective musical education of the audience.

Old Subscriber (Manchester).—The Anthem will be in next Number (Sept. 1st); you can have copies of the Music at once.

G. A. P. (Tewkesbury).—The instrument of which you send the description we should think is the Bandore, of which a figure and details are given in *Hackins's History of Music*, 8vo, page 492.

P. W. (Norwich).—We are obliged by the approval you express of our Journal. It would be impossible to complete the analysis of St. Paul previously to the Bradford Festival, although a further portion will appear next month.

C. K. (Titchhurst).—We are obliged to confine the Music in the Musical Times, as much as possible, to pieces of acknowledged popularity, or by authors who have already achieved public success.

S. T. (Belfast).—We have formerly given the reasons which would make original reviews, or recommendations of musical works, of doubtful propriety in the Musical Times.

Brief Chronicle of the last Month.

PHILHARMONIC SOCIETY.—The eighth and last concert was given on the 25th of June. The principal features in the programme were Spohr's "Historical Symphony," Beethoven's "Symphony in B flat," a "Concerto" by F. Hiller, and one by Molique. The design of the Historical Symphony is to give an idea of the various styles of composers from Bach to the present day; Handel, Haydn, Beethoven and Mozart being included. The symphony received full justice from the orchestra, and the audience were delighted. Molique's concerto—a refined and classical composition, on the strictest model of art, was finely played by Mr. H. Blagrove. Mr. F. Hiller's concerto served to show his skill as a pianist—the composition itself is one of considerable merit. The fine overture to *Oberon*, and one by Lindpainter, *Die Genuesserin*, were given with wonderful effect by the orchestra. Madame Viardot sang Weber's scena, "Wie nacht mir der Schlummer," and with Castellani, the duet "Ah facciamo," *Jessonda*. Mr. Costa conducted. The programme to which we alluded as about to be repeated on an extra night, was performed in the presence of Her Majesty on the 4th of July.

A Glee for Four Voices.

My Love's like the red Rose.

Composed by W. Knyvett.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, and 24, Poultry; also in New York, at 389, Broadway.]

Allegro ma non presto.

TREBLE.
O My Love's like the red red Rose, that's new - ly sprung in

ALTO.
O My Love's like the red red Rose, that's new - ly sprung in

TENOR
(Sve lower.)
O My Love's like the red red Rose, that's new - ly sprung in

BASS.
O My Love's like the red red Rose, that's new - ly sprung in

ACCOMP.
[Piano accompaniment]

mf

June, O my Love's like the me - lo - die, that's sweet - ly play'd in tune.

June, O my Love's like the me - lo - die, that's sweet - ly play'd in tune.

June, O my Love's like the me - lo - die, that's sweet - ly play'd in tune.

June, O my Love's like the me - lo - die, that's sweet - ly play'd in tune.

mf

[Piano accompaniment]

mf

As fair art thou, my bon - nie lass, so deep in love am I, . . . And

mf

As fair art thou, my bon - nie lass, so deep in love am I, And

mf

As fair art thou, my bon - nie lass, so deep in love am I, . . . And

mf

As fair art thou, my bon - nie lass, so deep in love am I, And

mf

[Piano accompaniment]

MY LOVE'S LIKE THE RED ROSE.

I will love thee still my dear, till a' the seas gang dry. . . O my Love's like the red red

Rose, that's new - ly sprung in June, O my Love's like the me - lo - die, . that's

sweet - ly play'd in tune. And the
sweet - ly play'd in tune. Till a' the Seas gang dry my dear, And the
sweet - ly play'd in tune. gang dry my dear,

MY LOVE'S LIKE THE RED ROSE.

mf
Rocks melt with the Sun, I will love thee still my dear, while the sands o' life shall
Rocks melt with the Sun, I will love thee still my dear, while the sands o' life shall
mf
Rocks melt with the Sun, I will love thee still my dear, while the sands o' life shall
I will love thee still my dear, while the sands o' life shall

mf
run. . . O my Love's like the red red Rose, that's new-ly sprung in June, O my
run. . . O my Love's like the red red Rose, that's new-ly sprung in June, O my
run. O my Love's like the red red Rose, that's new-ly sprung in June, O my
run. . . O my Love's like the red red Rose, that's new-ly sprung in June, O my

mf MINORE.
Love's like the me-lo - die, . that's sweet-ly play'd in tune. And fare thee weel, my
Love's like the me-lo - die, that's sweet-ly play'd in tune. And fare thee weel, my
Love's like the me-lo - die, that's sweetly play'd in tune. And fare thee weel, my
Love's like the me-lo - die, that's sweetly play'd in tune. And fare thee weel, my
mf MINORE.

MY LOVE'S LIKE THE RED ROSE.

on - ly love, and fare thee weel a - while, And I will come a - gain my love, tho' it

on - ly love, and fare thee weel a - while, And I will come a - gain my love, tho' it

on - ly love, and fare thee weel a - while, And I will come a - gain my love, tho' it

on - ly love, and fare thee weel a - while, And I will come a - gain my love, tho' it

cres. *f* *MAJOR.*
were ten thou-sand mile. . . O my Love's like the red red Rose, that's newly sprung in

cres.
were ten thou-sand mile. . . O my Love's like the red red Rose, that's newly sprung in

cres.
were ten thou-sand mile. . . O my Love's like the red red Rose, that's newly sprung in

cres.
were ten thousand mile. . . O my Love's like the red red Rose, that's newly sprung in

ad lib.
June; O my love's like the me-lo-die, . . . that's sweetly play'd in tune.

June; O my love's like the me-lo-die, . . . that's sweetly play'd in tune.

June; O my love's like the me-lo-die, . . . that's sweetly play'd in tune.

ad lib.
June; O my love's like the me-lo-die, . . . that's sweetly play'd in tune.

Continued from page 230.

NEW PHILHARMONIC SOCIETY.—The fifth concert took place on the 28th. Beethoven's Choral Symphony, a Concert Overture by Spohr, and the *Jessonda* Overture by the same composer, were amongst the compositions performed. At this concert a youth of tender years, Master John Barnett, played the concerto in D minor, by Mendelssohn, in first-rate style, exciting the wonder of audience and critic by the astonishingly clever manner in which he treated it. The great Choral Symphony was played with precision and effect. Two pieces of sacred music by Mr. E. Silas were presented to the audience; and although we are not, strictly speaking, prepared to pin our faith to the school in which the composer has studied, or to championize his works as a whole, there is much in these two sacred compositions to command attention; Beethoven's overture to the *Men of Prometheus* was finely played, and brought the concert to a satisfactory close. The series of concerts for the current year was concluded on the 6th, when Dr. Spohr assumed the office of conductor for his symphony for two orchestras, his quartet with orchestral accompaniments, Beethoven's symphony in D, the overtures to *Fidelio* and the *Berggeist*, and Mr. C. Horsley's overture to *Genevieve*. These works were admirably performed by the band—first-rate in every department. The double symphony by Dr. Spohr excited great attention; the work is one of high merit and great elaboration of construction—to give an analysis or even a correct idea of it would require more space than we are justified in appropriating; yet it would be unjust not to characterize it as the work of a master-mind, full of thought and feeling, wrought out with scientific judgment. Mendelssohn and Moscheles' duet, founded on the march in *Preciosa*, was played with brilliancy by Miss Goddard and Madlle. Clauss. Spohr's reception was most cordial.

MR. H. BLAGROVE'S SOIREEs.—This distinguished professor gave his fourth entertainment on the 28th of June. As a really conscientious artist, Mr. Blagrove occupies a post in the profession that none can dispute with him. He played amongst other compositions two lovely melodies by Molique, in which the fine points of his school were clearly and fully developed. The concert was well attended—Mr. C. Blagrove being the accompanist.

BEAUMONT INSTITUTION.—A performance of sacred music was given on the 30th of June, under the management of Messrs. A. Carter and W. Rea. The programme consisted of several compositions of the best masters—some of which were performed with great skill by the two gentlemen we have named. The other performers were members of the choir of Stepney Church: the performance generally was one of considerable merit.

CONCERTS.—Amongst the more recent concerts of the month, we may mention those of Mr. Flowers for the purpose of exhibiting the progress achieved by his pupils, and for another purpose which Mr. Flowers deems important—that of proving his claim to high consideration as a tutor—this concert was given on the 18th. Mr. George Liechtenstein on the 19th assembled his friends. Signor Gordigiani gave an attractive concert on the 20th, at which Madame Clara Novello and Madame Marchesi-Graumann, Gardoni, Marchesi, Ciabatta, and Jules Lefort, assisted. The third and last concert of the Harp Union was held on the fifth; this series of entertainments (of which Mr. Wright has the merit of being the originator), has been successful in its results, so much so that we anticipate a return to the plan next season. The musical season is now fast drawing to a close; a fact presented to notice, and proved by the great decrease in the number of concerts, the Royal Italian Opera having the field almost exclusively to itself.

MISS ST. AGNAN'S CONCERT.—This young lady who addresses the writer of these notices by name, but to

whom he believes he is personally unknown, gave a concert at the latter part of June—too late for a record in our last number. The concert was held at Blagrove's Room; but as it was but an assemblage of the pupils of Mr. G. Lejeune, we have no distinct idea that the critic's office was anything but a sinecure on the occasion; but as Miss St. Agnan has requested our indulgence in the matter, and as we should be sorry to sacrifice our reputation for gallantry, we will speak kindly to the young lady and offer her our advice to study the art she professes carefully and conscientiously, and in a few years she will, doubtless, be better able to bear the opinion of the critic, and no doubt in better position to satisfy his naturally and proverbially querulous disposition. At present we can only say, that no reason occurs to us why Miss St. Agnan should not take a respectable place hereafter amongst the vocalists who exercise their talents in public. Mr. G. Lejeune was the accompanist.

THE OPERA IN PARIS.—We learn, says *Galignani*, that M. Corti is actively occupied in forming his company for the ensuing season at the Italiens. The engagements he has already made promise favourably for the entire programme; among the names are those of Madame Frezzolini and Madame Gassier, of whom great expectations are entertained, and other celebrities are also spoken of. The tenors are MM. Gardoni, Pozzolini, and Beaucardé, and negotiations are pending with other *artistes* of the very highest distinction. Madame Clara Novello will be detained at *La Scala* at Milan, until the close of the carnival season in March next.

AUSTRALIA.—Mr. Winterbottom, the performer on the bassoon, is catering for the mixed public of Melbourne by giving promenade concerts, in close imitation of M. Jullien, to vast audiences, and with corresponding profit to himself.

DR. SPOHR.—We believe that Dr. Spohr will not remain in London for the purpose of conducting his *Jessonda*, as had been expected. The part of the lover in this opera, rejected by Signor Mario, is now, we read, to be sustained by Signor Lucchesi.

LIVERPOOL.—An Ecclesiastical Music Society has been established in Liverpool. Mr. William Sudlow, so long the secretary to the Philharmonic Society, is to be the conductor; and, certainly, there is no one better qualified for the task. He has spent his life in the study of church music, and possesses a large ecclesiastical musical library.

UXBRIDGE.—We have the programmes of a Choral Society established in this village by Mr. J. T. Birch; and, from the class of compositions brought forward, an improved taste is likely to result. "Sleepers wake," from *St. Paul*, "Then round about the starry throne," from *Samson*, "Protect us through the coming night," by Curschman, "What holy calm," by Beethoven, may be instanced from the first Concert, 20th June, and some excellent glees and choruses, with occasional solos, formed that of the 25th July.

ARTHUR NAPOLEON, an accomplished Portuguese boy-pianist, gave a Concert on the 30th June. The best praise is to say it had much the effect of adult playing; he was deservedly applauded in several pieces. Several instrumental friends took part in the Concert; and also Madame Clara Novello, Signor Gardoni, and Mons. Lefort, as vocalists.

ECCLIESIOLOGICAL SOCIETY.—The concluding meeting of this season for the practice of music was held July 7, at the School-room, adjoining Christchurch, St. Pancras, in Albany-street, Regent's-park. The Rev. Dr. Mill (a vice-president of the society) took the chair at eight o'clock, and the following music was performed by the motett choir, under the direction of the Rev. T. Helmore:—1. Hymn, "Jam lucis orto sidere," No. 4 in the *Hymnal*,

an ancient hymn for the hour of prime—2. Anthem, Tallis, "All people that on earth do dwell"—3. Motett, Palestrina, for five voice parts, "Cœnantibus illis"—4. Hymn, "Angulare fundamentum," No. 44 in the *Hymnal*, appropriate for the dedication of a church, and the anniversaries of the same—5. Anthem, Orlando Gibbons, "Why art thou so heavy, O my soul?" (Ps. xliii. 5, 6)—6. Hymn, "Jesu Salvator seculi," No. 30 in the *Hymnal*, used at night in the season after Easter—7. Anthem by the Rev. S. S. Greathed, "O God, Thou art worthy to be praised:" this is an anthem which may be sung by any tolerably well-trained parish choir; it is a production of the current year, and has not till now been sung in public; it was conducted by the composer, and by the unanimous wish of the meeting was sung a second time.—8. "Nunc dimittis," to the third Gregorian tone, second ending—9. Anthem, from Orlando di Lasso, for five vocal parts, "O praise the Lord, all ye heathen," (Ps. cxvii.)—10. Hymn, "Rerum Deus tenax vigor," No. 7 in the *Hymnal*. All the hymns on this occasion were first sung through in unison, and afterwards in harmony. The unison singing was exceedingly effective, and a great number of persons present, owing to the judicious pitch at which these ancient melodies were set, were able to bear a part in the performance. The canticle was also sung through in the first instance in unison, and afterwards in harmony, and a great practical proof was given of the fitness of this kind of ecclesiastical music for general congregational use. At former meetings, the unison singing of the hymn melodies has been less successful than could be wished; but the plan adopted on this occasion, of singing through the whole hymn in congregational unison before attempting the harmonies, seemed to please all alike—both those who love best the melodies in their ancient simplicity, and those who prefer them in their harmonized forms. Indeed, the harmonized hymns themselves were evidently better understood by the audience after the plain melody had been sung over several times by the full force of the choir. A vote of thanks to the school committee was proposed and unanimously carried. Further subscriptions were collected and announced, towards the fund, begun at the preceding meeting, for purchasing more music for the use of the choir. At the close of the meeting Mr. Helmore announced that the choir would meet again for practice at the St. Barnabas School-room on September 7.

MISS EMMA STANDACH and SIGNOR BAZZINI's Concert, on 9th July, where some excellent violin playing by Signor Bazzini, and other instrumental music, was relieved by an air of Cagnoni, "Ah! se potessi," sung by Madame Clara Novello, who afterwards, with Madame Viardot, gave the Duet in *Semiramide*.

EALING.—MRS. Wm. Sinclair gave a Concert at the Literary Institution Rooms, on 9th July, to a large circle of fashionable friends and pupils. In the programme Scottish Music occupied a very prominent place. She was assisted by Madame Clara Novello and other eminent artists.

HOSPITAL FOR CONSUMPTION.—A concert was given in aid of the funds of this charity, at the mansion of Mrs. Warner, in Grosvenor-place, on 15th July. The programme included the names of a large number of distinguished artists, vocal and instrumental. We may specify Curschman's charming trio, "Ti prego," rendered by Mesdames Clara Novello, F. Lablache, and Signor Gardoni—and a harp solo, by Mr. Boleyn Reeves—as especially effective.

MUSIC IN WALES.—A musical correspondent, on whose knowledge and judgment we can rely, has sent us some particulars respecting a recent performance of a Welsh oratorio at the village of Ffestiniog in Merionethshire, which give an interesting view of a much more advanced state of music among the rural population of that country than is generally supposed to exist. On the 22nd of

June an oratorio in the Welsh language entitle *The storm on Tiberius*, the music composed by the Rev. E. Stephan of Dwy gy fy lchi, the words adapted from St. Matthew, was sung in Penial Chapel belonging to the Congregational Dissenters, by several solo singers, and a choir of 120 voices, all amateurs of the neighbourhood; the proceeds being for the benefit of the schools in the parish. The performance was under the patronage of George Cassel, Esq., of Bluewyddel, the sole resident landed proprietor, and the proceedings were opened with a short service by the rector. The composer of the music acted as the conductor, besides taking the bass part in the solo concerted pieces. As there was neither band nor organ, the choruses were unsupported by any instrumental accompaniments; nevertheless, our informant describes the singers as surprisingly steady and correct, many of whom came from long distances not only for the occasion, but also for the preparatory rehearsals and practice. The execution of the solo parts as may be supposed was less satisfactory, but yet much better than could have been expected considering the limited opportunities of the performers. The piece itself (which with an English version is printed in the programme of the performance) is curious. It is a regular musical drama, carried on in the usual forms of airs, recitatives, duets, concerted movements, and chorusses; describing the embarkation of Our Saviour on the lake of Tiberias, the terrors of the storm, the miraculous preservation of the ship, and the joyful thanksgiving of the people saved. Of the Welsh poetry we cannot form a judgment—but passages of their translation by their naive simplicity remind us of the "mysteries" of the middle ages. The music, considered as the work of a young man who has never emerged from the obscurity of his native valley nor had the means of artistic tuition, shows a surprising degree of native talent improved by the study of the greatest of all masters, *Handel*. Equally surprising is the circumstance that a composition requiring from the singers no small proficiency in choral harmony, should have been creditably performed by so large a body—all inhabitants of this remote and secluded district. The Welsh have always been deemed a highly musical people, and certainly they have shown on this occasion how well they deserve this character.—*Abridged from the Daily News*.

ST. JOHN'S WOOD.—Mr. George Forbes has been giving some Concerts during the past season of a very superior order, in aid of the funds of certain charitable institutions of the neighbourhood. At the last concert he was assisted by Madame Clara Novello, Madame and Signor F. Lablache, Signor Gardoni, and also by Signors Bottesini, Piatti, and other distinguished instrumentalists. The excellence of the programme, so supported, gathered together a very full audience.

MUSICAL UNION, 1853.—The ninth season of this admirable institution, just terminated, has been most successful. The permanent engagement of Vieuxtemps was a prudent step on the part of Mr. Ella, which ensured his members a series of performances unprecedented for their excellence throughout the season. The following extract from Mr. Ella's record sets forth his labours, in the cause of Art, in a satisfactory manner:—"The severe illness of our best tenor player, Mr. Hill, in the early part of the season, induced the director to engage as substitute Henry Blagrove, whose playing elicited the special notice of Spohr, present at the last matinée."

NOVEL METHOD OF TEACHING MUSIC.—A Highland piper having a scholar to teach, disdained to crack his brains with the names of semibreves, minims, crotchets, and quavers. "Here, Donald," said he, "take your pipes, lad, and gi' us up a blast. So! very well blown indeed. But what is sound, Donald, without sense? You may blow for ever without making a tune of it, if I don't tell you how the queer things on the paper must help you,

You see that big fellow with a round open face (pointing assemibreve between the two lines of a bar) he moves slowly from that line to this, while you beat one with your foot and gi' a long blast—if now you put a leg to him, you make two of him, and he would move twice as fast: if you blacken his face, he will run four times faster than the fellow with the white face; but if, after blackening his face, you bend his knee, or tie his legs, he will hop eight times faster than the white-faced fellow I showed you at first. Now, when'er you blow your pipes, Donald, remember this—the tighter those fellows' legs are tied, the faster they will run, and the quicker they are sure to dance."

MUSIC A STIMULANT TO MENTAL EXERTION.—Alfieri, often before he wrote, prepared his mind by listening to music—"Almost all my tragedies were sketched in my mind either in the act of hearing music or a few hours after"—a circumstance which has been recorded of many others. Lord Bacon had music played in the room adjoining his study; Milton listened to his organ for his solemn inspirations, and music was even necessary to Warburton. The symphonies which awoke in the poet sublime emotions might have composed the inventive mind of the great critic in the visions of his theoretical mysteries. A celebrated French preacher, Bourdaloue, or Massillon, was once found playing on a violin, to screw his mind up to the pitch, preparatory to his sermon, which, within a short interval, he was to preach before the Court. Curran's favourite mode of meditation was with his violin in his hand; for hours together he would forget himself, running voluntaries over the strings, while his imagination, in collecting its tones, was opening all his faculties for the coming emergency at the bar.—*D'Israeli on the Literary Character.*

AMERICA.—One of the most flourishing and prosperous (Episcopal) parishes in the United States, is the "Advent" parish, Boston. The most approved services of Gibbons, Rogers, and King, are here adapted. The *choral service* is sung antiphonally; the choirs consisting of ten boys and five adults, are under the direction of the organist, Mr. H. S. Cutler. The matter of employing choir boys instead of females, as trebles, has heretofore met with considerable opposition in the United States; but the system is beginning to be favourably considered in many places. At present there are but four parishes in the country where boys are employed; namely, St. Mark's, in Philadelphia; Trinity and Dr. Muhlenberg's, in New York; and the Advent, in Boston.—*From a Correspondent.*

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or sesquialtera; Pedal Organ, 29 notes, contains bourdon 16 feet tone to CCC, German pedals, vacant slide for soft stop, diapason and room for principal and trumpet, 2 copulas, 3 composition pedals, Venetian shade to swell. Horizontal bellows, double feeder, and improved blowing action. There is no case, but the open diapason lower notes are carried in front, and a case could be made for a reasonable price in the style approved by the purchaser. For particulars apply to the Head Master of the Cheveley Grammar School, Cambridgeshire. If by letter, pre-paid.

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The whole of the original text has been printed in its integrity, together with the Illustrations of Instruments (for which more than 200 Woodcuts have been engraved), the Musical Examples, and the Fac-similes of Old Manuscripts.

The form adopted, super-royal 8vo., has the advantage of bringing much more matter under the eye at one view, and in point of economy the 2722 pages of the Quarto are comprised in 1016 pages. The paging has been continued from the beginning to the end, as more simple for reference, and to enable those who like such information in one volume, to bind it in that form; but provision has been made, by adding a second title after page 486, to divide the work into two volumes, an arrangement which may generally be preferable.

The Medallion Portraits of Musical Composers, which were in the Quarto edition, have been printed in a separate volume; these may be purchased optionally, and thus decrease the price of the History to those with whom economy must be a consideration. They consist of upwards of sixty portraits, printed from the original copperplates engraved for the 1776 edition: to which has been added a portrait of Sir John Hawkins himself from the painting in the Oxford Music School, through the courtesy of the surviving members of his family. All the additional manuscript notes which adorn the Author's own copy left to the British Museum, are inserted (by permission of the authorities) in the edition now presented to the public: it may therefore be considered what a new edition edited by Sir John Hawkins himself would have

been; the additions in text or notes are distinguished by being printed in italics.

To ensure the careful reproduction of matter of such varied character, the assistance of many correctors has been secured. The general correction of the press was confided to Mrs. Cowden Clarke, but the pages also passed under the eye of the musician, the mathematician, and the classical linguist. In these departments, various portions have had the care of Mr. Edward Holmes, Mr. Josiah Pittman, Mr. W. H. Monk, and Mr. Burford G. H. Gibsons, with occasional suggestions from other well-wishers; and the whole work, such advantage as might be derived from the Publisher's printing experience.

There has been added a Memoir of the Author, compiled from original sources, which will be read with interest; but it is anticipated that the most valuable addition to the book will be found in the carefully-made general and other Indexes. The large subject of a History of Music, embracing heterogeneous matter and the result of wide research, makes it a storehouse to which a definite clue is required in giving ready access. The Indexes have been going on contemporaneously with the printing of the book; and Mrs. Cowden Clarke's experience derived from her Concordance to Shakespeare, fitted her especially for the task of their compilation. A table of parallel books, chapters, and pages has been added, to render the new Indexes available for those who possess the Quarto edition.

In concluding these brief but necessary words of explanation, the warmest thanks are offered to the editorial friends above specified, as also to those kind supporters who have subscribed for the work during its periodical issue by the Public's, and their obedient servant,

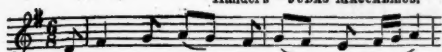
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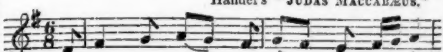
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